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THE
BEAUTY SPOT

A MUSICAL PLAY



Book and Lyrics by

JOSEPH W. HERBERT

Music by

REGINALD DE KOVEN



Vocal Score, { \$2.00 Net
7.6 Net

JOS. W. STERN & CO.

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CAST OF CHARACTERS.

AT PRODUCED BY COMSTOCK & GUST INC. AT THE HERALD SQUARE THEATRE,
NEW YORK, APRIL 10TH, 1929.

GEN. SAMOVAR, of the Russian
Legation at Paris JEFFERSON DE ANGELIS
NIKOLAS KROMESKI, his nephew, a Dutch
Coffee planter from Borneo ALF DE BALL
BARON LECOCQ, Chef de Surete,
Paris Bureau of Police W. H. DENNY
JACQUES BACCAREL, an American
painter from New Orleans, Louisiana GEO. J. MacFARLANE
CHICKOREE, his valet FRANK DOANE
VICTOR . . . } Artists, Friends { HARRY TEBBUTT
GUSTAVE . . . } of Baccarel { FRANCIS TYLER
JEAN } MORGAN WILLIAMS
PAUL } FRANK KELLEY
COMMISSIONAIRE Mr. MAXWELL
WAITER Mr. SMITH
NICHETTE, the General's second wife,
formerly an actress and model VIOLA GILLETTE
COUNTES NITSKY, the General's Sister JEAN NEWCOMBE
POMARE, wife of Kromeski, a native of Borneo ISABEL D'ARMOXD
MARIE MINERVA COVERDALE
and
NADINE, the General's daughter MARGUERITE CLARK
The "S" girls, Artists' Models, Bathing Girls, Maids, Chairmen,
Artists, Sailors, Nautch Dancers, etc. etc.

SYNOPSIS OF SCENES.

ACT I.—Grand Hotel at Dinard, France.

ACT II.—Gardens adjoining the Hotel.

STAGED BY FRANK SMITHSON.

MUSICAL DIRECTOR, FRANK P. PARFET

3362128

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THE BEAUTY SPOT.

5

Introduction and Opening Ensemble.

Lyric by
JOSEPH W. HERBERT.

Music by
REGINALD de KOVEN

Allegro con spirito.

f deciso

cresc. molto

f

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro con spirito.' and the dynamic is 'f deciso'. The music features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The second system continues the accompaniment with a steady eighth-note pattern. The third system shows the right hand playing a series of eighth notes. The fourth system features a more complex melodic line in the right hand. The fifth system concludes with a 'cresc. molto' marking and a final 'f' dynamic.

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meno mosso

dim. e rall.

Moderato.

Basses

mf

Frê - re Jac - ques, Frê - re Jac - ques, Dor - mez - vous?

mf

cresc.

Dor - mez - vous? Son - nez la mat - ti - na Son - nez la mat - ti - na

f *rall. e dim.*

Bim bam boum! Bim bam boum!

rall.

f

And. *

Più animato.

1st Tenors *mf* Frè-re Jacques Frè-re Jacques *cresc.* Dor-mez vous? Dor-mez vous?

2^d Tenors *mf* Frè-re Jacques, Frè-re Jacques

1st Basses

2^d Basses

cresc. Sonnez la mat-ti - na Sonnez la matti - na *dim.* Bim, bam boum, Bim bam boum,
 Dor - mez vous? Dor - mez vous? Sonnez la mat ti - na, Sonnez la matti - na

mf Frè - re Jacques Frè - re Jacques *cresc.* Dor - mez - vous? Dor - mez - vous

Frè - re Jac-ques Frè - re Jac-ques

dim. Bim bam boum *p dim.* Bim bam boum *p dim.* Bim bam boum

cresc. Son-nez la mat-ti - na Sou-nez la mat-ti - na *f* Bim bam boum

cresc. Dor - mez vous? Dor - mez vous? Son nez la mat-ti - na!

dim.

5

Bim bam boum. Bim, bam, boum. —

Bin bam boum. Bim, bam, boum. —

Bim bam boum. Bim, bam, boum. —

Son-nez la mat-ti - na! *dim.* Bim bam boum! Bim, bam, boum. —

Tenors
Allegro con spirito.

Basses.

Good day. —

Good

diviso.

Sing hey to you! And that's what we will say — Bon -

day. — Good day to you! And that's what we will say —

jour, Bon-jour, mes - dames! — Now
 Bon - jour, Bon - jour, mes dames! —

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics in French and English. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps (D major) and a 4/4 time signature. The music features a mix of eighth and quarter notes, with some rests and dynamic markings.

cresc.
 come and take, Yes come and take your bath. Tenors and Basses.
 Yes come and take your bath, come take a bath. Bon -

The second system of music continues the vocal and piano parts. It includes the instruction 'cresc.' above the vocal line. The lyrics are in French and English. The piano accompaniment continues with a similar rhythmic pattern. The system ends with the word 'Bon -'.

Sopr. and Alto.
 At - ten - dez s'il vous plait — Come
 jour, Bon-jour mes dames. —

The third system of music introduces the Soprano and Alto vocal parts. The lyrics are in French and English. The piano accompaniment continues. The system ends with the word 'dames. —'.

tell us how's the sea be-fore we bathe to - day.
 we'll say.

The fourth system of music continues the vocal and piano parts. The lyrics are in English. The piano accompaniment continues. The system ends with a final cadence.

Scpr. and Alto.

mf When the

Allegretto gracioso.

mf

Birds peep, peep, Just a - wake from sleep Old Sol in the East sends cheer-ful

ray.

Tenors

In the waves to swim then we take a whim a

For the day.

Basses

For the day.

Soprano
Alto

bus'ness im-por-tant to start the day We pre-fer it then, For the

Tenors

preep, preep.

Basses

pp
The birds A

crusc.

naugh-ty men are not to be found up-on the shore. They

from sleep no men to be found up-on the shore.

wake

poco ritardando.

go to bed late, In how come you so state, Un-til noon they will slum-ber and

Un-til noon. Sleep and

poco ritardand.

a tempo

snore How la - zy sleep - ing the morn - ing a - way

Un - til

a tempo

How dread - ful

noon they will slum - ber and snore.

turn - ing the night in - to day!

When they wake they'll re - mem - ber no more.

com - ing to bathe in the sea!

Pret - ty maidens come to bathe in the sea!

We are here to as - sist all we

can ————— Here to bathe you we will save you

Come and bathe us

Pret-ty maid-ens in the sea.

Pret-ty maid-ens from the sea.

Tempo di Valzer, moderato.

Is the wa-ter rough Are the break-ers high, break-ers

mf

sf *mf*

high,

There's not swell e-nough Mad-moi-selle to hurt a

Can you help us out when we swim a-bout in the

fly

wave

Now re-ly on us we are strong and ve-ry

poco allarg.

When the waves run high we be-

brave

came a-fraid!

Tem-p-ra-ture just twen-ty two, by

If the wa - ters' cold we'll stay
 sys - tem cen - ti - grade

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "If the wa - ters' cold we'll stay" on the top vocal staff and "sys - tem cen - ti - grade" on the bottom vocal staff. The piano accompaniment features a steady bass line with chords in the right hand.

on the beach
 We will take good care

marcato rit.

The second system continues the musical score. The vocal staves have the lyrics: "on the beach" on the top staff and "We will take good care" on the bottom staff. The piano accompaniment includes a dynamic marking of *marcato rit.* (marked and ritardando) over the final measures of the system.

If an - y wave rolls ov - er us You will hear us screech,
 Not a wave shall reach.

The third system concludes the musical score. The vocal staves have the lyrics: "If an - y wave rolls ov - er us You will hear us screech," on the top staff and "Not a wave shall reach." on the bottom staff. The piano accompaniment features a more active bass line and chords in the right hand, ending with a double bar line.

Allegro moderato.

Soprano

Wad - ing, Old Nep-tune ser-e - nad-ing on the beach we're pa -

mf ben marcato

rad - ing, the mer - maids jeal-ous-ly give voice to their a -

larms! Shrink-ing from mer-men who are wrinking to en - trap us they're

think-ing. They fain would hold us with-in their arms.

Soprano
Contralto

Wad - ing! Old Nep-tune ser-en-ad - ing, on the beach we're pa -

Tenors
Basses

rad - ing. The mer - maids jeal-ous-ly give voice to their a - larms

Shrink-ing from mer-men who are wink-ing to en - trap us they're think-ing they

fain would hold us with-in their arms.

ff

Dance and Chorus.

Allegro commodo.

Chorus.

mf

Oh! what en-tran-cing pleas-ure bath-ing in the sea.

Solo Voice.

Sure-ly you will a-gree. Sopr. and Alto.

How use bet-ter our leis-ure Sure-ly we a-gree. 'Tis pleas-ure

Tutti

when Sum-mer winds are blow-ing sun-shine ev-'ry where, Take a

dim.

dip in the o-cean pleas-ure be-yond com-pare.

dim. *sfz*

Entrance of Yachtsmen.

Nadine and Chorus.

Allegro vivace.

First system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music is in a lively, rhythmic style.

Second system of the piano introduction, continuing the rhythmic pattern. It includes dynamic markings such as *cresc.* and *ff*.

Tenors

Basses

deciso e con spirito

A - hoy! A - loft! be - low! — The sal - ty breez - es

marcato il movimento

First system of the vocal and piano accompaniment. The vocal parts (Tenors and Basses) enter with the lyrics "A - hoy! A - loft! be - low! — The sal - ty breez - es". The piano accompaniment is marked *marcato il movimento*.

blow! — Our an - chors cast and the ship holds fast. So man the jol - ly boat,

Second system of the vocal and piano accompaniment. The vocal parts continue with the lyrics "blow! — Our an - chors cast and the ship holds fast. So man the jol - ly boat,". The piano accompaniment includes a *cresc.* marking.

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man the jol-ly boat Boys, heave ho! A - hoy! A - loft! be -

low! The sal - ty breez-es blow! Our an-chor's cast and the

ship holds fast. So

Our an - chor's cast and our ship holds fast, So

man the jol - ly boat, man the jol - ly boat, boys, heave ho! So

f e deciso.

ho! heave ho! heave ho! While the blus-ter-ing north winds blow, Then

ho, heave ho! a - loft be - low while the blus-ter-ing north winds blow!

Più allegro.

Nadine & Girls
With our

con spirito

helm a - port or our helm a - lee or our helm be - twixt as the case may be, We

Men Nadine & Girls
sail the o - cean blue. So blue, so blue With half an eye it is

plain - ly seen The wa - ter's a sort of a bil - lious green. It
Men

may ap - pear blue to a new ma - rine When the north winds blow; —
Then

Allegro con brio.

When the blus-ter-ing north winds blow! — Then
 ho, heave ho, heave ho!
 ho, heave ho! a loft, be-low When the blus-ter-ing north winds blow.
 Then ho, heave ho! Heave ho!

mf *f* *rall.* *mf*

Allegro comodo.

ho, heave ho! We'll pipe all hands be - low For the

cheer-ing grog of the sad sea-dog; heave ho! heave ho! There's

no such life as a life at sea con - sult Cap-tain Mar - ry - at's

Nadine & Girls

li - bra-ree. heave ho, heave

Tenors

Basses

A sail - or's life is the life for me heave ho, heave

ho! — Heave ho! heave ho! — We'll pipe all hands be -
Tutti Sopr.
 ho! — Heave ho! heave ho! — We'll pipe all hands be -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and a *Tutti Sopr.* marking. The bottom staff is a piano accompaniment with chords and rhythmic patterns.

low — For the cheer-ing grog of the gay sea-dog, Heave ho! — heave
 low — For the cheer-ing grog of the gay sea-dog, Heave ho! — heave

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and rhythmic patterns.

ho! — There's no such life as a life at sea, Con -
 ho! — There's no such life as a life at sea, Con -

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and rhythmic patterns.

Nadine with 1st Sopranos

poco rall.

sult Cap-tain Mar-ry-at's li-bra-ree! The sail-ors' life is the

poco rall.

life for me, Heave ho! heave ho!

Allo vivace.

1 2

Heave ho, heave ho!

Allo vivace.

Creole Days.

Jacques

Allegro moderato alla Valzer.

Piano introduction in 3/4 time, marked *f marc.* and *pp*. The music features a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand.

Jacques

Ah love was long, was long and ev - er
The hand of time of time a - las de -

mf *mp*

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes chords and a bass line.

youth - ful In those good old Cre - ole days, For
scen - ded On those good old Cre - ole days, And

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with chords and a bass line.

men were strong, were strong and ev - er truth - ful In those good old
brok - en hearts that can't that can't be mend - ed Sigh in vain for

rall. e dim.

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes chords and a bass line, ending with a *rall. e dim.* marking.

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a tempo
cresc.

Cre - ole days. Time would pass a pi - u len - te,
Cre - ole days. Si - lenced strains a pi - u len - te,

Life was dol - ce far - ni - en - te, Girls were al - ways sweet and
Shat - tered hopes, a - las, a plen - ty, Gone the girls of sweet and

twen - ty In those good old Cre - ole days. _____
twen - ty Gone for ev - er, Cre - ole days. _____

Tempo di Valse.

Days that are sweet to re - mem - ber, Days all with sun - light a -

glow. Days full of flow'rs with no thought of the hours as they

come and go. Days of that Cre-ole Sep-

-tem-ber. Days you've for-got-ten I know

Days when I told you I loved you, Days of the long a

1 go. The

Tempo I

dim. e rall.

f marc.

QUARTET.

Jacques.
go. Days that are sweet to re - mem - ber.

Victor & Gustave.
Days that are sweet to re - mem - ber.

Jean & Paul.
Days that are sweet to re - mem - ber.

Days with all sun light a - glow, Days full of flow'r's with no

Days with all sun light a - glow, Days full of flow'r's with no

thought of the hours as they come and go,

thought of the hours as they come and go, come and go, Ah!

Days of that Cre-ole Sep-tem-ber, Days you've for-got-ten I
 Days of that Cre-ole Sep-tem-ber, Days you've for-got-ten I

know, Days when I told you I loved you,
 know, *cresc. molto.* Days when I told you I loved you,

molto rall.
 Days of the long a-go, of the long a-go.
 Days of long a-go, of the long a-go.

sempre dim.
Ad. *

CHANSONNETTE

Goo-Goo.

Nadine.

Alla Mazurka

Nadine

When but a child of one or less I must confess
 I list - end to his words so wise with glad sur-prise
 Our par - ents then with great dis-patch ar - ranged the match

I loved a swain most ar - dent-ly, and
 For he was thrice my age you see, and
 As soon as he was twen-ty three, he'd

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he loved me, He told of
near-ly three, He pierced my
mar-ry me, And now that

cresc.
his af-fec-tion true as lov-ers do, As lov-ers do, His
pal-pi-ta-ting heart with Cu-pid's dart, With Cu-pid's dart, My
swain I'm glad to say comes here to-day, Comes here to-day, To

cresc.

words con-vinc-ing short and few he sim-ply said: "Goo goo!"
in-fant love still fond-er grew when e'er he said: "Goo goo!"
claim my love so old yet new and tell his love: "Goo goo!"

ff

Tra, la, la, la, la, la, la, la, Tra, la, la, la, la,

tra, la, la, la, la, la, la, la, } He simply said "Goo - gool!"
 When e'er he said "Goo - gool!"
 And tell his love "Goo - gool!"

Dance

Ensemble and Song.

Allegro con spirito

General

Chorus.

sui - tor, he on bend - ed kneel what i - di - ot - ic chat - ter!

What

means this row? pray tell us now what ev - er is the mat - ter?

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General

Ni - co - las Kro - mes - ki My ne - phew, yes, 'tis he! Le -

cocq thought him a ri - val, mak - ing love on bend - ed knee.

General

Come to my arms my

Chorus.

Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Jacques

boy, my boy! I wel - come you most glad - ly. Tell me I pray,

General

What shall I say? What shall I say? Your bride and cou-sin

Nadine

fair Na-dine, You know she loves you mad - ly You in - tro-duce your-

Jacques

self as kin? I did it, dear, your love to win. Your love to

win He takes me for his ne - phew, per - haps'twere bet - ter

so should he dis-cov - er who I am, Should he dis-cov - er

cresc.

who I am Should he dis-cov-er who I am Then o-ver the cliff I'd

Nichette

go Oh, take care, sir, Oh, be - ware, Sir, be -

fore you go too far. I won't aid in this de - cep-tion I will

Jacques

tell him who you are. Pray be sil-ent If you're wise or your

f rall molto

hus-band I'll sur - prise! of the pic - ture he will know. I'm Kro-

(Enter Chickoree.) General

mes-ki Bor - ne - o! Tell me

ff *a tempo* *p rall.* *mf*

ne - phew who's your friend? Tell me ne - phew who's your friend? On

him there's no re - strict - ion, Tell me why this de - re - lic - tion? You have

failed to in - tro - duce him, In - tro - duce him now, I say! Your Jacques

Moderato (*quasi Recitativo.*)

(aside)

par - don, pray; What shall I say? an i - dea!

stentando

Andante con moto

Of no - ble birth, a Prince is he, of lin - e -

age and ped-i - gree Ex - tend - ing fur - ther than the ark — His blood is

blue, His blood is blue. That's why he's

His blood is blue. Can this be true?

cresc. molto

Chorus

Più allegro.

dark.

pp So dark A Prince, a Prince of pe-di-

pp That's why he's dark, *f*

Jacques

His name's Prince Chick-o - ree! _____ Who

gree! _____ His name?

rall.

reigns su-preme 'mid re-gal show far a-way in Bor-ne -

rall.

Attacca.

SONG.
The Prince of Borneo.

Chickoree

Allegro moderato.

PIANO.

Oh, I'm a Prince from
Where the art - less

Bor-ne - o! I'm a Prince from Bor-ne - o! Where the cof-fee
cro-co - dile, Where the art - less cro-co - dile, With a cap-ti-

ber - ries grow, Where the cof-fee ber - ries grow,
va - ting smile, With a cap-ti - va - ting smile,

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Where the ve - ry tor - rid wea - ther, Soon will tan your
Grabs the wretch - ed nig - ger sin - ner, Gob - bles him en -

skin like lea - ther, There your "Hyde" be - comes a "Jek - yll"
tire for din - ner, And does not in - voke a bless - ing

rall. e marc.
And you on - ly have one freck - le, — That ex - tends from head to toe
On the dark meat with - out dress - ing, His di - ges - tion is not slow

rall. e marc.

a tempo.
1&2 Ov - er there in Bor - ne - o

Refrain

I'm a Prince of Bor-ne - o,

And I tra-vel in - cog-ni - to

With a ret - i - nue which is rath - er few,

For a po - ten - tate of Bor - ne - o

tate of Bor - ne - o

del sig

del sig

last time.

tate of Bor - ne - o.

DANCE.

Toujours la Politesse.

Nadine, Jacques and Nicolas.

Allegro brioso

Piano accompaniment for the first system. The music is in 6/8 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *f*, *creso.*, *ff*, and *dim.*

Piano accompaniment for the second system. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment. Dynamics include *f*, *creso.*, *ff*, *dim.*, and *mf mar.*

Nadine Jacques (*2^d verse*)

Vocal line and piano accompaniment for the third system. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf*.

The sad dis-play of tem - per I
most ex - as - per - a - ting co -

Vocal line and piano accompaniment for the fourth system. The vocal line continues with the lyrics. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf*.

trust you will not mind — My cou - sin's al - most gen - tle, When
quet - ting in this way — Tho his love an - te - dat - ing, Still

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he feels so in - clined, — How dare you kiss her hand sir? I'll
mine shouldhold full sway, — A fel - low most con - ceit - ed, My

cresc.

Nad: (both verses)

have my just re - dress — How vul - gar, un - der stand sir! Tou -
mirth I can't re - press — Be care - ful though de - feat - ed! Tou -

f *mf* *p* *poco riten.*

Nadine

jours la po - li - tesse — Tou - jours, — Tou - jours, — Tou -
Jacques & Nicolo — Tou - jours, —

a tempo *f* *mf*

jours, tou - jours la po - li - tesse, Tou - jours, — Tou - jours, — Tou -
jours, — Tou - jours, — Tou - jours, — Tou -

f

jours la po - li - tesse ————— Though you may lose your
 jours la po - li - tesse ————— Though you may lose your

tem-per, pray all out-ward signs re - press, — In rage to fly smacks
 tem-per, pray all out-ward signs re - press, — In rage to fly smacks

of ca - naille, Tou - jours ——— Tou - jours ——— Tou - jours, tou-jours la
 of ca - naille, Tou - jours ——— Tou - jours, tou-jours la

po li-tesse Tou - jours, la po - li - tesse!

po li-tesse Tou - jours, la po - li - tesse!

cresc.

ff *dim.* *f* *cresc.* *ff*

Jacques

'Tis

dim. *mf*

tesse.

tesse.

f *cresc.* *ff* *dim.* *cresc.*

ff *dim.* *sfz* *sfz*

AIR

"Coo-ee"

Pomare

Allegretto con moto.

Voice.

Piano.

mf *grazioso* *rall. e dim.* *mf*

mf *con sentimento*

wander'd through the jun - gle a sigh - ing for a mate — And I
 morn - ing in the jun - gle my hopes be - gan to fade — And I

cried: coo - ee, — coo - ee! "Will
 cried: coo - ee, — coo - ee! A'

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some-one please have pi - ty up - on my lone-ly state — Will
voice came from the bram - ble: "Don't cry my lit - tle maid! — Your

jun - gle God, a sweet-heart send' me! — The
sweetheart from this mo - ment I will be!" The

birds, the trees, the flow - ers All listen-ed to my plaint! — The
birds sang out a love song While perch-ing in the trees — The

*poco sosten.
marc. la melodia*

tears my cheeks be - dew - ing A - las! be - yond re - straint. — As I
flow-ers nod - ded gai - ly To whispering of the breeze. — And I

rall. e dim. Tempo I

cried coo-ee! as I cried coo-ee! Send a lov - er please, to me And I
cried coo-ee! and I cried coo-ee! With a thrill of ecs - ta - sy And I

Allegretto Scherzando

cried coo-ee! And I cried coo-ee! Please send a lov-er to me, to me! And I
cried coo-ee! And I And she

cried coo-ee! And I cried coo-ee! For I must be loved by some-body!
cried coo-ee! And she cried coo-ee! At

1 rall. *a tempo*
rall. *a tempo*

One last I am loved by some-bo-dy!

2

Quartet and Solo.

Bon Soir, Pierrot.

Allegro piacevole.

I Tenor Victor *mf*

II Tenor Gustave Bon

I Bass Jean *mf*

II Bass Paul

Bon Soir

soir, Ma - dame la Lune, Bon soir, bon soir, bon soir, bon

tempo

cresc. soir, Ma - dame la Lune Bon soir, bon soir, bon *dim.*

cresc. *dim.*

cresc. *dim.*

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Jacques

giocoso

C'est votr' a - mi Pier - rot — Pier - rot, qui vient vous
soir — Tra, la, la, la, la, la, Pier - rot Tra, la, la, la, la,

pp *pp* *mf*

And. *

voir — Pier - rot Pier - rot *poco rall.*
la, vous voir C'est votr' a - mi Pier - rot, Pier - rot Qui vient, Qui vient vous

poco rall. *poco rall.*

Bon soir Ma - dame la Lu - ne, Bon soir, bon soir, bon
voir — Bon soir — bon soir, bon soir, bon

pp *pp* *p*

soir! bon soir, bon
soir! — Bon soir Ma-dame la Lu - ne! Bon soir, bon soir, bon

f *cresc.* *p* *dim.*

f *cresc.* *p* *dim.*

f *p*

soir — Bon Bon soir Ma-dame la Lu - ne, Bon soir, bon soir, bon

f *cresc. molto* *ff* *p* *dim.*

f *cresc. molto* *ff* *p*

f *cresc. molto* *ff* *p*

Ad.

soir C'est votr' a-mi Pier - rot — Bon soir —

soir — Bon soir, bon soir, bon soir.

mf *rall.*

mf *rall.*

mf *rall.*

Ad. *

Finale.

Act I.

Molto allegro.

Allegro moderato, Poco pomposo.

Lecocq. *declamando*

The ma-jes - ty of the law I up - hold, up -

hold! — The pub - lic safe - ty now in - sists, in -

Nad. & Nich. with 1st Sopranos.

Jacques with 1st Ten. Up hold! —

Vict. & Gus. with Tenors I & II.

Jean & Paul with Bases I & II

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sists. — That I now must ar - rest two criminals

ff *lit* *sists.*

marc. *p*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'sists. — That I now must ar - rest two criminals'. The middle line is the vocal line with lyrics 'So - hold, — Are' and dynamic markings *ff*, *lit*, and *sists.*. The bottom line is the piano accompaniment with dynamic markings *marc.* and *p*.

bold. — They both are dar - ing Ni - hilists are

f *pp*

ff *pp*

Detailed description: This system contains the second and third lines of music. The top line is the vocal melody with lyrics 'bold. — They both are dar - ing Ni - hilists are'. The middle line is the vocal line with lyrics 'So - hold, — Are' and dynamic markings *f* and *pp*. The bottom line is the piano accompaniment with dynamic markings *ff* and *pp*.

Ni - hil - ists. —

Ni - hil - ists — Ni - hil - ists Im - pos - si - ble, what? How can that

mp *mp*

ff *mp*

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'Ni - hil - ists. —' and 'Ni - hil - ists — Ni - hil - ists Im - pos - si - ble, what? How can that'. The middle line is the vocal line with lyrics 'Ni - hil - ists — Ni - hil - ists Im - pos - si - ble, what? How can that' and dynamic markings *mp* and *mp*. The bottom line is the piano accompaniment with dynamic markings *ff* and *mp*. At the bottom left, there is a copyright notice '©' and an asterisk '*'.

You
 be?
 How can this be?

ff

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "You be?". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

call your-self Kro-mes-ki but that fic-tion I re-pel but that

This system continues the vocal line with the lyrics "call your-self Kro-mes-ki but that fic-tion I re-pel but that". The piano accompaniment consists of block chords in the right hand and a steady bass line in the left hand.

fic-tion I re-pel. (to all) The prince that he pawned off on you was

This system includes the vocal line with the lyrics "fic-tion I re-pel. (to all) The prince that he pawned off on you was". The piano accompaniment continues with block chords and a steady bass line.

noth-ing but a sell, was noth-ing but a

This system concludes the vocal line with the lyrics "noth-ing but a sell, was noth-ing but a". The piano accompaniment remains consistent with block chords and a steady bass line.

sell! —

Chorus & Principals

Prince Chickoree, Prince Chickoree, no prince is he, no prince is he? How

The prince that he pawned off on you was

can this be? come tell! —

noth - ing but a sell, was noth - ing but a sell! —

Was noth - ing but a sell! — Prince

No

Allegro con moto.

Jacques

Chorus & Principals

Chicko-ree no Prince is he, how can this be? come tell. — How
Prince is he, how can this be? —

Tempo di Mazurka

dare you, sir in-sult your bet-ters! This ev-i-dence I'll show — Be -

hold my pass-port and my let-ters Kro-mes-ki I from

General

Bor-ne-o! Come, tell me now what means this let-ter? My

daughter you re - fuse? I ask you, Sir, for sa - tis -

fac - tion! The wea - pons you may choose!

Jacques

Andante con moto.

did it for a reason sen - ti - men - tal, I'll put an end to all this word - y

strife And with a joy that's almost transcen - den - tal, I

What means this strife?

What means this strife?

Chor. & Principals

*
ed.

now pre-sent you to my wife. For she

Is that his wife? Victor For she

Is that his wife? Gust. For she

Jean For she

Paul

Allegretto scherzando.

cried coo-ee, For she cried coo-ee! Please send a lov-er to

cried coo-ee, For she cried coo-ee! Please send a lov-er to

me, to me; For she cried coo-ee and she cried coo-ee! For I must be loved by

me, to me; For she cried coo-ee and she cried coo-ee!

me, to me; For she cried coo-ee and she cried coo-ee! For I must be loved by

me, to me; For she cried coo-ee and she cried coo-ee!

Chos. & Principi:

some - bo - dy For she cried coo-ee! For she cried coo-ee! Please
 For she cried coo-ee! For she cried coo-ee! Please
 For she cried coo-ee! For she cried coo-ee! Please

Pom. with Sopranos
 send a lov-er to me, to me, For I cried
 Jacques with Tenors
 send a lov-er to me, to me, For she cried coo-ee, And she

cried coo-ee! For *rall.* now I am loved by some-bo-dy. *Allegro con brio.* His wife!
 cried coo-ee! For now I am loved by some-bo-dy. *ff.* His wife!

His wife! But why did you con-veal her?

His wife! But why did you con veal her?

Jacques General *Allegro con spirito*

Ask him! To me the sto-ry's ve-ry plain, I

mf

un-der-stand the ras-cal's pranks: He tried to save but all in vain, his

Nicolas

share in half a mil-lion francs. A scoundrel most au-da-cious,

This quar-rel I'll de-cline, He kid-napped her, my gra-cious!

poco rall. *a tempo*

She is not his wife, she's mine!

She's not his wife! That's

poco rall. *a tempo*

Chorus & other Principals

Jacques

mf

Your du-ty is put that man in jail. of him you must dis-

fine!

sfz *mf*

pose. For he is the in - di - vi - du - al That stole the Prince's

clothes.

Chos & other Principis

Prince Chick-o-ree, we ask of you to tell us if this

cresc.

state-ments true, Prince Chick-o-ree we ask of you Tell us if it is true.

fz

*Rec. **

Chickoree

f marcato

re - cognize that rob-ber rare with the glasses on his nose — And

more than that, he wears my hat al-so all my Sun-day clothes. —

Choir & Principals.

poco rall.
All his Sun-day clothes!
ff
ff poco rall.

Lecocq. to Nicolas
Tempo di Valse.

molto rall. *a tempo*
Your name be good e-nough, be good e-nough to men - tion,
molto rall. *a tempo*

Nadine
Nichette

Take care, what will he say? what will he say? at -

Jacques

Take care, what will he say, what will he say? at -

Victor
Gustave

Take care, what will he say, what will he say? At -

Jean
Paul

ten - tion!

ten - tion!

Nicolas *rit.* *a tempo*

Yes, I'm Jacques Bac-car-el,

General

Jacques Bac-car-el, The paint-er

ten - tion!

Nichette
Nadine

Now we'll make him be - lieve it is true. *rall.*

Pomaree
Countess

No, no, no, he's the painter, not you, that is true.

Jacques

Ha, ha, ha, he's been look - ing for you.

Lecocq

Ha, ha, ha, we've been look - ing for you.

Nicolas

Ha, ha, ha, I'm the painter, that's true.

Chickoree

Ha, ha, ha, we've been look - ing for you, yes for you.

General

Ha, ha, ha, I've been look - ing for you! You

Victor
Gustave

Ha, ha, ha, see he takes him for you, yes for you.

Jean
Paul

Chorus.

Ha, ha, ha, he's the paint - er, that's true, that is true. *rall.*

Ha, ha, ha, he's the paint - er, that's true, that is true.

rall. marc.

*

He's a boast-er!

He's a boast-er!

He's a boast-er!

He's a boast-er!

I'm the paint-er of the post-er!

He's a boast-er!

paint-ed the girl of the post-er of the post-er!

He's a boast-er!

He's a boast-er!

He's a boast-er!

a tempo

The musical score consists of ten systems. The first system has five vocal staves and one piano staff. The second system has two vocal staves and one piano staff. The third system has three vocal staves and one piano staff. The fourth system has one vocal staff and one piano staff. The fifth system has two vocal staves and one piano staff. The sixth system has two vocal staves and one piano staff. The seventh system has one vocal staff and one piano staff. The eighth system has one vocal staff and one piano staff. The ninth system has one vocal staff and one piano staff. The tenth system has one vocal staff and one piano staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady bass line and chords in the right hand.

That crime to con - fess I'll com - pel you.

Did she tell you?
Did she tell you?

Did she tell? — You paint-ed the girl of the post - er, Let us

You paint-ed the girl of the post - er, Let us

Did she tell? — You paint-ed the girl of the post - er, Let us

You paint-ed the girl of the post - er, Let us

Did she tell? — I paint-ed the girl of the post - er, Let us

You paint-ed the girl of the post - er, Let us

You paint-ed the girl of the post - er, oh, you

Did she tell? — You paint - ed the girl of the post - er, Let us

Did she tell? — You paint - ed the girl of the post - er, Let us

f *diviso*

Nic.
Gen'l.

toast her and the post - er — The girl in the bath - tub, thou
boast - er you im - pos - tor! — The girl in the bath - tub you

Chorus and Principals.
toast her and the post - er, — The girl in the bath - tub, you
toast her and the post - er, — The girl in the bath - tub, you

Allegro vivace.

know'st her Did she tell you? Did she tell?
boast - er Did she tell you? Did she tell? oh, oh, I've been
boast - er, Did she tell you? What a sell!
boast - er, Did she tell you? What a sell!

Allegro vivace.

General

look - ing for you for a long, long time, And your pre - sence dis - clos - es a

nerve sub - lime, Don't re - ply with a "but" or an "if" Make

up your mind to go ov - er the cliff. For I've been

look - ing Oh, I've been

For he's been look ing.

For he's been look ing.

Chorus & Principals

look - ing yes, I've been look - ing for you for a long, long
 Oh! he's been look - ing for you for a long, long
 Oh! he's been look - ing for you for a long, long

time. *ff* The vil - lain!
 time. *ff* Oh, see him!
 time. *ff* Oh, see him!

Allegro molto
marc. molto

Now o'er the cliff I throw!
 Now o'er the cliff he goes!
 Now o'er the cliff he goes!

Jacq.

Chick.

General.

Get a boat! For the sea an an-ti - dote. If he'll

Get a boat! For the sea an an-ti - dote. If he'll

Get a boat! For the sea an an-ti - dote. If he'll

Get a boat For the sea an an-ti - dote. If he'll

on - ly keep a - float we'll try and save him from the wave. Throw a rope, Throw a

on - ly keep a - float we'll try and save him from the wave. Throw a rope, Throw a

on - ly keep a - float we'll try and save him from the wave. Throw a

on - ly keep a - float we'll try and save him from the wave. Throw a rope, Throw a

Ensemble.

*

stentato

rope That is now our on-ly hope. Get a boat! Get a boat! And we'll

rope That is now our on-ly hope. Get a boat! Get a boat! And we'll

rope! That is now our on-ly hope. Get a boat! Get a boat! And we'll

rope! That is now our on-ly hope. Get a boat! Get a boat! And we'll

stentato

soon set him a - float. Throw a rope, throw a rope! That is

soon set him a - float. _____ That is

soon set him a - float Throw a rope, throw a rope! That is

soon set him a - float Throw a rope, throw a rope! That is

float. _____

now the on - ly hope, To save him From

now the on - ly hope, To save him to save him From

now his on - ly hope, To save him to save him From

now his on - ly hope, To save him to save him From

Principals. Chorus. Ensemble.

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics and performance markings. The bottom staff is the piano accompaniment. The lyrics are: "now the on - ly hope, To save him From" and "now the on - ly hope, To save him to save him From". The second system has lyrics: "now his on - ly hope, To save him to save him From" and "now his on - ly hope, To save him to save him From". Performance markings include "Principals.", "Chorus.", and "Ensemble.".

out a wat - ery grave, He's a - float in a boat and the

out a wat - ery grave, He's a - float in a boat and the

out a wat - ery grave, He's a - float, in a boat and the

out a wat - ery grave, He's a - float, in a boat and the

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "out a wat - ery grave, He's a - float in a boat and the" and "out a wat - ery grave, He's a - float in a boat and the". The second system has lyrics: "out a wat - ery grave, He's a - float, in a boat and the" and "out a wat - ery grave, He's a - float, in a boat and the".

fact we glad-ly note; Now the boast-er of the post-er Bac-ca -

fact we glad-ly note; Now the boast-er of the post-er Bac-ca -

fact we glad-ly note; Now the boast-er of the post-er Bac-ca -

fact we glad-ly note; Now the boast-er of the post-er Bac-ca -

rel we now will save. With a rope and with hope we can

rel we now will save. With a rope and with hope we can

rel we now will save. With a rope and with hope we can

rel we now will save. With a rope and with hope we can

with the dan-ger cope. We are try-ing hard to save him From the
 with the dan-ger cope. We are try-ing hard to save him From the
 with the dan-ger cope. We are try-ing hard to save him From the
 with the dan-ger cope. We are try-ing hard to save him From the

duck-ing that he gave him Shout hur-rah! The way we found To pre-
 duck-ing that he gave him Shout hur-rah! The way we found To pre-
 duck-ing that he gave him Shout hur-rah! The way we found To pre-
 duck-ing that he gave him Shout hur-rah! The way we found To pre-

vent his be-ing drowned. Aid we gave him now we'll save him from the

vent his be-ing drowned. Aid we gave him now we'll save him from the

vent his be-ing drowned. Aid we gave him now we'll save him from the

vent his be-ing drowned. Aid we gave him now we'll save him from the

vent his be-ing drowned. Aid we gave him now we'll save him from the

vent his be-ing drowned. Aid we gave him now we'll save him from the

vent his be-ing drowned. Aid we gave him now we'll save him from the

vent his be-ing drowned. Aid we gave him now we'll save him from the

rall.
sad sea wave!

sad sea wave!

sad sea wave!

sad sea wave!

sad sea wave!

sad sea wave!

sad sea wave!

sad sea wave!

rall. *ff* *a-tempo*

f

Opening Ensemble.

BARCAROLA.

(Fishermen's Song.)

Allegro non troppo.

Solo Voice

O - he! O - he o-ver the wa-ters my bark is

glid-ing

O - he!

Chorus.

O - he! O - he la la la la la

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he! O - he swift-ly its course to my love I'm guid-ing,

O

O he *poco sostenuto* Night wind

he! O he! tra la he O he

sigh - ing Take a mes-sage of tend-er greet-ing Zeph - yr

Bar - ca - rol - a!

fly - ing wis - per soft and low. ———

night wind sigh ing

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase for 'fly - ing' and continues with 'wis - per soft and low.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Tell her I love her so, My

Zeph - yr fly - ing say I love her so I love her so, ———

rall.

The second system continues the vocal melody. The first vocal line has 'Tell her I love her so,' and the second has 'Zeph - yr fly - ing say I love her so I love her so,'. The piano accompaniment includes a 'rall.' (rallentando) marking over the final notes of the vocal phrase.

Allegro con spirito.

gay gui - tar send strains a - far for her to hear ——— thou

The third system is marked 'Allegro con spirito.' and features a more rhythmic vocal line: 'gay gui - tar send strains a - far for her to hear ——— thou'. The piano accompaniment is more active, with frequent chords and eighth-note patterns.

sweet re-fain re - turn a - gain, re turn an an - swer clear — A

sil - ver ray, O. Lu - na pray, send to my star — For
For

Chorus

cresc.
she is fair be - yond com - pare my gay gui - tar loves mes - sage bear, And
she is fair be - yond com - pare, my gay gui - tar loves mes - sage bear.

cresc.

take its music Ev - ery-where, Oh, gay gui - tar. My

Oh, gay gui - tar. My

gay gui-tar I send a - far My love to thee Re -

gay gui-tar I send a - far My love to thee Re -

gay gui-tar a - far,

turn, Re - turn A

turn, a - gain, O, sweet re-frain, Re - turn and an - swer me. A

Detailed description: This is a musical score for guitar and voice. It consists of five systems of music. Each system includes a vocal line (treble clef), a guitar line (treble clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'take its music Ev - ery-where, Oh, gay gui - tar. My', 'Oh, gay gui - tar. My', 'gay gui-tar I send a - far My love to thee Re -', 'gay gui-tar I send a - far My love to thee Re -', 'gay gui-tar a - far,', 'turn, Re - turn A', and 'turn, a - gain, O, sweet re-frain, Re - turn and an - swer me. A'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with chords. The guitar part is primarily single-note lines with some chords. The vocal line is a simple melody with some phrasing slurs and breath marks.

sil - ver ray, O, Lu - na pray a sil - ver ray a -
 sil - ver ray, O, Lu - na pray Send to my
 A sil - ver ray a -
 Send to my

far For she is fair be - yond com - pare, My
 star For she is fair be - yond com - pare, My
 far For she is fair be - yond com - pare, My
 star

gay gui - tar love's mes - sage bear, And take its mus - ic
 gay gui - tar love's mes - sage bear, And take its mus - ic

dim. e rall.

ev - 'ry - where my gay gui - tar Love's mes - sage bear

ev - 'ry - where my gay gui - tar My gay gui -

dim. e rall.

Detailed description: This system contains three staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic line and ends with a long note. The middle staff is the guitar accompaniment, showing chords and rhythmic patterns. The bottom staff is the piano accompaniment, featuring a bass line and chords. The tempo/mood marking 'dim. e rall.' appears at the beginning and end of the system.

To thee so fair my star.

tar, My star.

poco pressante

Detailed description: This system continues the musical score with three staves. The vocal line (top staff) has a melodic line with a fermata over the final note. The guitar accompaniment (middle staff) shows chords and rhythmic patterns. The piano accompaniment (bottom staff) features a bass line and chords, with the tempo/mood marking 'poco pressante' appearing in the middle. The system concludes with a double bar line.

Attaaca.

Entrance & Chorus of Flower Girls.

Allegro con brio.

Piano.

The piano accompaniment for the first system consists of two staves. The upper staff (treble clef) features a series of chords in the right hand and a melodic line in the left hand. The lower staff (bass clef) provides a rhythmic accompaniment with chords and a melodic line. The music is in 6/8 time and the key signature has three sharps (F#, C#, G#).

The chorus section includes a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics: "Flow-ers so rare guth-er with care fresh from the meadows and dew kiss'd". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The word "Chorus." is written vertically on the left side of the vocal staff.

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how-ers rar-est of bloom sweet-est per - fume Bring to our fête of flowers

A - pril show-ers Flo-ra em-pow'r's to reign — This pret-ty fête we

cel - e - brate with flow'rs so gay we make a great dis -

play all the dain-ti - est blos - soms bring — The vi - o - lets of

cresc. molto

cresc. molto

ear - ly spring, all kiss'd with dew - sweet vi - o - lets so

blue so with laugh - ter and song to car - ni - val gai - ly sing for

joy is fleet - ing and care is long so sing, now sing and

hail the beau - ti - ful fête of flow'rs, Let joy and hap - pi - ness

crown the hours sweet flow'rs we bring to car-ni-val gay, we

This system contains the first four measures of the piece. The vocal line is in a soprano register, and the piano accompaniment consists of chords and simple melodic lines in both hands. The key signature has two sharps (F# and C#), and the time signature is 4/4.

sing, we sing sweet flow'rs we bring to car-ni-val gay, we

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line in the second measure, with a melodic phrase in the right hand.

sing — Hur-rah! To car-ni-val gai-ly we

This system contains the final four measures. The vocal line has a long note in the first measure followed by a rest, then a short phrase. The piano accompaniment becomes more rhythmic and energetic, with a strong bass line and chords in the right hand.

sing
 Hur-rah! To car-ni-val gai-ly we
 Then shout Hur - rah!

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

sing with might and main Hur - rah! We sing a - gain Hur -

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

rah!

pressante

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a fermata over the final note.

Allegro.

The Rose Queen.

ENTRANCE - DANCE and BALLET.

"Haute Ecole."

Tempo di Valzer.

Chorus.

mf When the Sum-mer wind is gent-ly blow - - ing

affettuoso
mf

With a crim-son blush the rose is glow - ing. Sun - beam comes a
Blow - ing

cresc.

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woo - ing

Teas - ing and pur - su - ing

Pe - tals kiss'd by

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a half note 'woo - ing' followed by a whole rest. The piano accompaniment starts with a half note C4, followed by chords in the right hand and bass line. The lyrics 'Teas - ing and pur - su - ing' are spread across measures 2 and 3. The vocal line resumes in measure 4 with a half note 'Pe - tals kiss'd by'.

sui - tor in sin cere

When the sun had set the rose re -

Detailed description: This system contains measures 5 through 8. The vocal line has a half note 'sui - tor in sin cere' followed by a whole rest. The piano accompaniment continues with chords. The lyrics 'When the sun had set the rose re -' are spread across measures 6 and 7. The vocal line resumes in measure 8 with a half note.

Rose, Rose, Kiss'd and ran a - way, left her la - ment - ing,

pent - - ing

Detailed description: This system contains measures 9 through 12. The vocal line has a half note 'Rose, Rose, Kiss'd and ran a - way, left her la - ment - ing,' followed by a whole rest. The piano accompaniment continues with chords. The lyrics 'pent - - ing' are spread across measures 10 and 11. The vocal line resumes in measure 12 with a half note.

None to com-fort ren - der

Then a dew-drop ten - der

nest - les in her heart, it is a tear

For

ff

love reigns o'er all in the spring - time, And the lit-tle birds up
buds in the sun rays are bask - ing, While each drops of dew takes

più deciso

in the trees are twitter - ing a - bove. And the blue - bells are
gol - den hue from Sol up a - bove. Ros - y blus - hes their

toll - ing the ring time. For sweet spring is the
pet - als are mask - ing, For sweet spring is the

1
sea - son of love Fra - grant love.
2
sea - son of love.

Tempo come I.

Chorus.

Now the Sum - mer wind is gent - ly blow - ing, with a crim - son

affettuoso
mf

blush the Rose is glow - ing, Sun - beam came a woo - ing,

cresc.

Teas - ing and pur - su - ing, For he was a suit - or in - sin -

Ah
cerc. — When the sun has set the Rose la men -

cerc. — When the sun has set the Rose la men -

ting, Left the Rose la - men - ting
 ting, Kiss'd and ran a - way left her la - men - ting

none to com - fort ren - der
 none to com - fort ren - der Then a dew - drop ten - der
 none

mf nest - les in her heart, it was a tear.
 nest - les in her heart, it was a tear.
rall.

A - way, now, a - way, dull care!

ff *marc.*

Allegro con spirito.

Jog a - long, Jog a - long! Is the bur - den of our song 'Tis May day! 'Tis
'Tis May day! 'Tis

May day Of a truth and for-sooth at our pe - ri - od of youth. 'Tis
May day! 'Tis

Hey - day, 'Tis Hey - day! So de - clare to dull care that we
Hey - day, 'Tis Hey - day! So be - ware, be -

have no time to spare 'Tis 'play day, 'Tis play day, And the
'Tis play day, 'Tis play day, And the
prize to the wise just a tab-let when he dies With fol-ly we

share. Jog a - long jog a - long to the bur-den of our song 'Tis
A - way, dull care! 'Tis
May - day! 'Tis play - day Of a truth and for sooth at our
May - day! 'Tis play - day, A - way, a -

pe - ri - od of youth 'Tis Hey - day, when may day. So be -
 way! 'Tis Hey - day, when may day. So be -

clare to dull care that we have no time to spare. Our play day, our
 ware, Be - ware dull care. Our play day, our

play day, And the prize to the wise of a fab - let when he dies, with

jol - ly we'll share! Now let us step to a mea - sure

light - heart - ed, gay Smil - ing we wel - come plea - sure,

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Dull care, a - way! Fare-well to sor - row and sigh - ing, Hap - py are

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

we. So the fête cel - e - brate At a ve - ry mer - ry gait! So

The third system concludes the musical score. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

poco rall. *ff a tempo*

free, so gay and free! We now will step to a mea - sure

poco rall. *ff a tempo*

light - heart - ed gay, Smil - ing to wel - come plea - sure, Dull care, a -

way! Fare - well to sor - row and sigh - ing! Hap - py are

wel So the fête cel - e - brate at a ve - ry mer - ry gait. So

This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics: "wel So the fête cel - e - brate at a ve - ry mer - ry gait. So". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

free! At the fête to - day! Drive Dull care, a -

This system contains the next two staves of music. The top staff is a vocal line in G major, with lyrics: "free! At the fête to - day! Drive Dull care, a -". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

way!

This system contains the final two staves of music. The top staff is a vocal line in G major, with lyrics: "way!". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

QUINETTE

Boys Will Be Boys.

Nichette.

Allegro grazioso Nichette.

mf *mp* *rall.* *ritard.* *a tempo grazioso* *colla voce* *sempre* *ritard.* *a tempo* *f*

lit - tle maid the world to see, With a tra - la - la - la tra - la! Set
 stud - ent was a paint - er gay, With a tra - la - la - la tra - la! And
 so a mo - del she be - came, With a tra - la - la - la tra - la! And

out one day for Gay Par - ee, With a tra - la - la - la tra - la! And
 paint - ed all that came his way, With a tra - la - la - la tra - la! At
 ver - y soon was known to fame, With a tra - la - la - la tra - la! She

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ritard. *a tempo*

there by chance she met one day A student from the Quar-ti-er Who
tract-ed by her fig-ure trim He ask'd the maid to pose for him, A
soon got used to ev-ry pose And strange to say he al-ways chose To

ask'd her if she lost her way, With a tra-la-la-la tra - la! She
pret - ty mod - el was his whim, With a tra-la-la-la tra - la! She
paint her quite de - void of clothes, With a tra-la-la-la tra - la! Be -

ritard. *a tempo*

said, "Kind Sir if that be so, 'Twould on - ly be po - lite you know To
coy - ly said, "I'm in the mood To pose for you, but in the nude I
cause that paint-er chap she met, They call her now a gay gris-ette, For

colla voce

rall. *a tempo*

tell me now the way to go," With a tra - la - la - la tra -
look the best, dont think me rude," With a tra - la - la - la tra -
all I know she's pos - ing yet, With a tra - la - la - la tra -

rall.

rall. *mf* *allegro* *a tempo.*

la! For boys will be boys, The sto-ry has oft been

rall. *p* *poco sostenuto.*

cresc.

told And girls will be girls with a passion for pearls And an ear for the

mf *cresc.* *f*

clink of gold For boys will be boys And beauty may come and

mf

go So start in to-day if you want to make hay, 'Tis the way of the

cresc. *mf* *f*

Red. * *Red.* * *Red.* * *Red.* *

1. 2. world, you know. — 3. know.

2. The 3. And

mf

Nichette

Jacques

Victor
Gustav
Stg lower

Jean
Paul

The sto-ry has oft been
For boys will be boys

told, And girls will be girls with a pass-ion for pearls and an

And girls will be girls with a pass-ion for pearls and an

been told, And girls girls are fond of pearls and

mf *cresc.*

ear for the clink of gold. For boys will be

ear for the clink of gold. For boys will be

love love the clink of gold.

f

boys And beau-ty will come and go, So
boys And beau-ty will come and go, So
Will be boys, And beau - ty will come and go. So

start in to - day If you want to make hay. 'Tis the way of the world, you
start in to - day If you want to make hay. 'Tis the way of the world, you
start to - day a mak - ing hay. So like the world, you

know. The way of the world, you know.
know. The way of the world, you know.
know. The way of the world, you know.

f *rall.* *ad.*

The Cinematograph.

General

Allegro moderato.
con spirito

Piano. *f*

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature is one sharp (F#).

A me-lan-cho-ly gen-tle-man-de - sir - ous of a laugh,
He took his din-ner at the club then shook his friends went home,

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics. The piano accompaniment continues from the introduction, with the right hand playing a melody and the left hand providing harmonic support.

Took in the fun-ny pic-tures on the Cin-e-mat-o-graph.
He tried to use his night key but the key-be-gan to roam.

The second system continues the song. The vocal line has a rest before the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system.

His doc-tor re-com-men-ded it to cure him of the dumps, It
He tried to grab the doorknob but the knob be-gan to shake, And

The third system concludes the song. The vocal line has a rest before the lyrics. The piano accompaniment ends with a final chord.

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curd him in a meas - ure but it gave the man the jumps, It
when in - side he shook his wife un - til she was a - wake, He

was a great mis - for - tune no one told him in ad - vance, That
reached for his pa - ja - mas that were hang - ing on a nail, They

mov - ing pic - ture peo - ple al - ways had St. Vi - tus dance, And
shook a - round like can - vas on a schoo - ner in a gale, He

he was sure to catch it when con - tag - ion could be had, He
could -'nt sleep at all at night, not ev - en for - ty winks, He

got the mov - ing pic - ture shake and got it ve - ry bad.
 woke up with an aw - ful thirst from shak - ing for the drinks.

colla voce.

a tempo pressando

ff

Ev-'ry
Ev-'ry

Tempo I.

move-ment, ev-'ry movement was a pic-ture Ev-'ry pic-ture was a move, And
 move-ment, ev-'ry movement was a pic-ture Ev-'ry pic-ture was a move, And

f staccato

each at-tempt and each at-tempt to cure him Would an aw-ful fail-ure
 each at-tempt and each at-tempt to cure him Would an aw-ful fail-ure

marc.

prove; He could not smoke a ci-gar-ette No mat-ter how he'd
 prove; His wife be-came hys-ter-i-cal To see this ner-vous

f marc.

try, This hu-man Ci-ne-mat-o-graph He'd go to put it in his mouth and
 wreck, This hu-man Ci-ne-mat-o-graph He tried to kiss her on the mouth and

stick it in his eye. ————— 1 || 2 neck. —————
 kissed her on the

fz D.C.

cresc.

ff

Ensemble and Scene.

The Fête.

Allegro a la Marcia pomposo.

deciso

Chorus & Principals

Sopr. I & II.

Tenori.

Bassi.

lam, lam!

To the cof - fee col - or'd Princee we all sal - aam, lam, lam! For a

marc.

Ed.

ham, ham! To his

li - ne - al descend - ent he of Ham, ham, ham!

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cresc.

mf wives the love - ly be - vy who as - sist him at this levee which you

which we

mf *cresc.*

ff call a most ar - is - to - era - tie jam, jam, jam! To the

call an aw - ful

ff

cof - fee col - ord Prince we now Sa lam, lam lam To the

f *ff*

Red. *

Prince and all his fam - i - ly Sa lam, lam, lam, And his

wives a love - ly be - vy who as - sist him at this lev - ee which we

call a most ar - is - to - era - tie jam, jam, jam Oh it

Jacques.

l've
is a most ar-is - to-era - tie jam!

p *fz*

Moderato con moto.

asked the lit - tle la - dy to ob - lige this plead - ing thron'g with

p

some-thing en - ter - tain-ing Say a pret - ty dance or song.

p accel. *p rall.*

Attacca.

Pretty PUNCHINELLO

Nadine

Allegro grazioso

f deciso *mf*

Punch-i - nel - lo
Then that old gray

there beard Sat in dell so fair, And cried, "I am - a -
Said in ac - cents weird; "This life is - just what we

wear-y, oh, Of the flow'rs and trees, And the hum of bees, The
make it, oh, And it's in my mind. That the world you'll find, Ex-

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world is sad and drear-y, oh!" A wood gnome
act - ly as you take it oh! Tho' day be

quaint who heard his plaint, Pro - pound-ed him this
drear be of good cheer, The sun - shine soon will

quer-y oh, Pray tell me why that tear-ful eye? You're
break it oh; You'll find dull care con - tent-ment's snare, Its

us - ual - ly so cheer-y, oh!" A - las, oh - my! This was
com - pa - ny for - sake it oh! In truth, for - sooth, Laughter

his re - ply:
reigns with youth!"

f Tempo I.

poco meno.

Pret-ty Punch-i - nel-lo, Mer-ry lit-tle fel-low, Quick-ly to him

poco meno.

mf

made re - ply _____ } “Hav - ing your de - sire —
“If you can - not grum-ble

You will quickly tire
Hap - pi - ness will tum-ble’ Punch-i - nel-lo said with wink - ing eye. —

dim.

Dance. (after 2d Verse.)

First system of musical notation. The treble clef staff contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff contains a bass line with quarter notes G2, F2, E2, and D2. Dynamics include *mf* and *cresc.*

Second system of musical notation. The treble clef staff continues the melody with quarter notes D5, E5, and F5. The bass clef staff continues the bass line with quarter notes C2, B1, A1, and G1. Dynamics include *cresc.*

Third system of musical notation. The treble clef staff features a complex passage with sixteenth notes and chords. The bass clef staff has a bass line with quarter notes. Dynamics include *ff dim.* and *mf*. A *ped.* marking is present under the bass line, and an asterisk *** is placed below the staff.

Fourth system of musical notation. The treble clef staff continues the melody with quarter notes G4, A4, B4, and C5. The bass clef staff continues the bass line with quarter notes G2, F2, E2, and D2.

Fifth system of musical notation. The treble clef staff features a complex passage with sixteenth notes and chords. The bass clef staff has a bass line with quarter notes. Dynamics include *f* and *mf*.

Attaca

Meno mosso poco declamando

Now pre-pare a sight to see, In na-tive garb, Prince Chick-o - ree!

f meno mosso *colla voce*

General Jacques

The Prince The Prince 'Tis he! All hail Prince Chicko - ree.

The prince All hail Prince Chicko - ree.

ff *rall.*

Chos & Principis

Quasi Recitativo.

Jacques.

The Prince will sing to us I know a na-tive song of Bor-ne-oi

f *mf* *rall.*

Chickoree (*aside to Jacq.*)*più vivo*

Jacques.

Allegro con spirito.

What shall I sing? A - ny old thing sing a long song or a soup-con, or

più vivo *mf*

a-ny old song you know Sing the song you sing as you cut the pigeon wing In the

ff *rall.* *a tempo*

land of Bor-ne-ol

Sing a long song or a

Chorus & Principals

vivace *ff* *vivace*

soup-eon or an-y old song you know sing the song you sing as you

cresc.

cut the pig-eon wing! In the land of Bor-ne-ol Come sing!

poco rall.

He Loved Her Tender

(Chicky, Chicky, Chick.)

Chickoree

Piano introduction in 2/4 time, marked *f*. The melody is in the right hand, and the accompaniment is in the left hand.

Chick

A tale of woe I'll now un-fold, A
took her to his hut next day, He

p. *mf*

Vocal line and piano accompaniment for the first verse. The piano part is marked *p.* and *mf*.

tale of truth as I've been told, a - bout a Bor - rese
bought a ket - tle on the way, and sage and on - ions

Vocal line and piano accompaniment for the second verse.

war - rior bold who loved a maid - en ten - der.
as bou-quet, This lov - er ah! so ten - der.

marc. *mp*

Vocal line and piano accompaniment for the third verse. The piano part is marked *marc.* and *mp*.

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To please the girl that he loved most this lov - ing swain be -
A fire soon glowed be - neath the pot, The wa - ter it was

mf

came her host and brought her preach - er served on toast, This
boil - ing hot, He ad - ded on - ions to the lot, This

lov - er oh! so ten - der; He asked her if she
lov - er oh! so ten - der; He siezed the maid - en

would be his; She said she rath - er liked his phiz, As
by the waist, And quick - ly in the pot he placed, Then

Cho.

an - ti - dote for rheu - ma - tiz, She told this lov - er ten - der, So
boiled her down to suit his taste, Be - cause he loved her ten - der, So

Chick

ten - der, Tam - tam! Each night he'd make the
ten - der, Tam - tam! He sang this song, while

f marc. *mf*

Cho.

is - land ring as 'neath her win - dow he would sing, would sing:
sweet per - fume of maid with on - ions filled the room, the room.

f

Chick

Chick - y, chick - y, chick chack, ve - ry much click clack, Hi - ho - ling - tum,

giocoso

cluck, cluck, cluck! Te - tum, te - tum, to - tum, Ling - tum, len - der:

The first system of music consists of three measures. The vocal line starts with the sound effect 'cluck, cluck, cluck!' followed by the lyrics 'Te - tum, te - tum, to - tum, Ling - tum, len - der:'. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the second measure of the piano part.

mean - ing, "Oh, I love you ten - der, ten - der, yum

The second system of music consists of three measures. The vocal line continues with the lyrics 'mean - ing, "Oh, I love you ten - der, ten - der, yum'. The piano accompaniment continues with chords and a bass line.

yum!" Mean - ing "Oh, I love you ten - der,

1 Cho.

The third system of music consists of three measures. The vocal line begins with 'yum!" followed by 'Mean - ing "Oh, I love you ten - der,'. A first ending bracket labeled '1 Cho.' spans the second and third measures. The piano accompaniment continues with chords and a bass line.

ten - der, yum, yum!" Chick
He

The fourth system of music consists of three measures. The vocal line concludes with 'ten - der, yum, yum!" followed by 'Chick' and 'He'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* (piano) is present in the second measure of the piano part.

Chick-y, chick-y, chick, clack, ve - ry much click, clack, Hi - ho - ling - tum

Te - tum, te - tum, to - tum,
cluck, cluck, cluck. Te - tum, to - tum, Ling - tum len - der:

Mean - ing, "Oh, I love you ten - der, ten - der, yum, yum!"

Attaca

Allegro con moto. Jacques. >

And now with loud ac - laim we

ff marc. > *mf marc. il movimento* >

greet. > The cream of Bor-ne - o's e -

We loud-ly greet. >

lite > All men of pow'r with

E lite we meet. >

vis-age sour! > They con-ste - tute the Prince's suite. >

Piu moto >

Chos & Principis.

Chorus

mf
See they come All men of

mf

powr.

cres - cen do sempre

cresc.
See they come! With vi - sage sour.

cresc. molto

The Prince's at - tend - ants we greet!

ff

The musical score is arranged in systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 2/4. Dynamics include *mf*, *cresc.*, *cresc. molto*, and *ff*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often with slurs and accents. The vocal part includes lyrics and some melodic lines with slurs and accents.

Cocoanut Dance.

Allegro deciso.

The musical score for "Cocoanut Dance" is written in 2/4 time and consists of six systems of piano and bass staves. The tempo is marked "Allegro deciso".

- System 1:** The piano part begins with a dynamic marking of *f* (forte). The bass part starts with a dynamic marking of *ff* (fortissimo) and is marked *martellato* (hammered).
- System 2:** The piano part is marked *più grazioso* (more graceful).
- System 3:** This system continues the melodic and harmonic development.
- System 4:** The piano part is marked *ff* and *martellato*.
- System 5:** The piano part is marked *più grazioso*.
- System 6:** The final system of the piece.

Throughout the score, various articulations such as accents and slurs are used to define the rhythmic character of the music.

Chos & Principals

How mar-vel-lous their dance.

mf

cresc.

Chos & Principals

They all dance rag-time, their steps dont drag time a

pie-ture in ev-ry ky-ra-tion To mus-i-cal syn-co-
 pa-tion For they all dance rag-time it's al-most
 jag-time no lag-ging to jin-gle of rag-time. It's
 rag-time we see cer-tain-ly we say.

cresc.
cresc.
ff

DUET
Hammock Love Song

(SWINGING THE SUMMERNIGHT LONG.)

Nadine and Jacques

Allegro non troppo.

PIANO. *mf* *leggiero* *f* *rall.*

Sun - set fa - ding in the glor - ious West And twi - light sha - dows
When the moon is high Oh! Queen of night 'Tis lov - er's hour for

mf a tempo

fall - ing, The night - in - gale now leaves his feath - er - y nest And
spoon - ing, Then lips and hearts re - spond in sweet de - light A

f *mf* *cresc.*

to his mate is call - ing. Love in ev'ry heart in - spir - ing Oh,
fer - vid love song croon - ing. Sweet Love in our hearts in - spir - ing, A

f *mf poco sostenuto*
marcato il melodia

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mins-trel of the skies a - bove. Pour out your song the
stan - za fair of lov - ers' rhyme. Pour out your song the

dim. e rall.
sum-mer-night long, Let your note be mine and sing of Love
sum-mer-night long, With our ham-mock swing-ing all in time.
dim. colla voce

rall.
Join your note with mine while sing-ing to my love.
Ham-mock swing-ing gent - ly while our hearts keep time.
rall.

CHORUS.

Allegretto con moto.

Swing - ing all thro' the sum-mer-night long, gent - ly to and
mf marc. il movimento

fro, Sing - ing a lit - tle Sum - mer - time song as

up and down we go. Swing - ing be - neath the sil - ver - y moon

cres. shin - ing down be - low, Sing - ing while I'm swing - ing to a

dim. lul - la - by tune, Oh, I love you so. so.

Finale.

Act II.

Allegro maestoso.

Nichette
Nadine
Pomare
Jacques
Nicolas
Lecocq.
General
Chickoree
Victor
Gustav
Jean
Paul
Chorus.

For boys will be boys. The
For boys will be boys. The
For boys will be boys. The
For boys will be boys. The
For boys will be boys. The
For boys will be boys. The
For boys will be boys. The
For boys will be boys. The
Will be boys.
Will be boys.
Will be boys.
Will be boys.

ff

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cresc.
 pro-verb has oft been told. And girls will be girls with a
cresc.
 pro-verb has oft been told. And girls will be girls with a
cresc.
 pro-verb has oft been told. And girls will be girls with a
cresc.
 pro-verb has oft been told. And girls will be girls with a
cresc.
 pro-verb has oft been told. And girls will be girls with a
 pro-verb has oft been told. And girls, girls are
 Been told! And girls, girls are
 Been told! And girls will be girls with a
 Been told! And girls, girls are
cresc.

fond-ness for pearls, And an ear for the chink of gold — For boys
 fond-ness for pearls, And an ear for the chink of gold — For boys
 fond-ness for pearls, And an ear for the chink of gold — For boys
 fond-ness for pearls, And an ear for the chink of gold — For boys
 fond-ness for pearls, And an ear for the chink of gold — For boys
 fond-ness for pearls, And an ear for the chink of gold — For boys
 fond of pearls and love love the chink of gold. For boys
 fond of pearls and love love the chink of gold. For boys
 fond-ness for pearls, And an ear for the chink of gold — For boys
 fond of pearls and love love the chink of gold. For boys

will be boys — And beauty will come and go. — So start in to

will be boys — And beauty will come and go. — So start in to

will be boys — And beauty will come and go. — So start in to

will be boys — And beauty will come and go. — So start in to

will be boys — And beauty will come and go. — So start in to

will be boys — And beauty will come and go. — So start in to

will be boys — And beauty will come and go. — So start to

will be boys — And beauty will come and go. — So start to

will be boys — And beauty will come and go. — So start in to

will be boys — And beauty will come and go. — So start to

will be boys — And beauty will come and go. — So start to

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

Swing-ing all thro' the sum-mer night long gent-ly to and fro

Sing-ing a lit-tle sum-mer-time song as up and down we go while swing-ing

we go
we go

Swing-ing be-neath a sil-ver-y moon shin-ing down be-low, be-low

be-low

Sing-ing while I'm swing-ing to a lul-la-by time

Sing-ing swing-ing to my time, Oh I love you so!

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